


AN ANALYTICAL AND EDUCATIONAL SURVEY OF
ROGER BOUTRY'S
MÉTACHROME

Kimberly Renée Perkins



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The undersigned, appointed by the Schwob School of Music at Columbus State University, have examined the Graduate Music Project titled

AN ANALYTICAL AND EDUCATIONAL SURVEY OF
ROGER BOUTRY'S
MÉTACHROME

presented by Kimberly Renée Perkins,
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and hereby certify that, in their opinion, it is worthy of acceptance.



(Project Advisor)





Columbus State University

AN ANALYTICAL AND EDUCATIONAL SURVEY OF
ROGER BOUTRY'S
MÉTACHROME

By

Kimberly Renée Perkins

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ABSTRACT

This project is an analytical and educational survey of Roger Boutry's *Métachrome*, a French wind band piece written in 2003. Part I of this project explores the history of modern French music. Part II is an analytical perspective of the composition. Part III presents a teaching approach, including teaching materials such as lesson plans, assignments, and rubrics. Part IV includes student handouts that coincide with the teacher lesson plans. Additional resources for the conductor can be found in the Appendix section.

PART I

HISTORY OF MODERN FRENCH MUSIC

Chapter 1 MODERN FRENCH MUSIC

By the twentieth century, music in Europe was going in two directions at once. Music was moving forward with prospects of new worlds to conquer in realms of sound, yet maintaining the *fin-de-siècle* (characteristic of late nineteenth century sophistication) reminiscence and the reluctance to move forward. France remained conservative, but this resistance to new ideas and techniques was gradually overcome during the first sixty years of the twentieth century (Myers, 1971). This overview will show the progression of modern French music to better understand the French music style in Roger Boutry's *Métachrome*.

It was at this time that the idea of nationality in music surfaced. Nationalism is defined as "music that purposefully expresses 'nationalist' or 'national' characteristics by the deliberate cultivation of 'folk' elements or by the dramatization of colorful or heroic episodes in a country's history" (Myers, 1971). The purpose of European Nationalism was to break away from the supremacy of German music of the nineteenth century and re-establish musical development in non-German nations. Smaller countries were the first to emerge, such as Bohemia and Hungary. Russia even developed a Nationalist school to counteract what was considered "the harmful influence of German music" (Myers, 1971).

Nationalism in music can be viewed in different ways. One way is the conscious attitude towards music, or a way of writing music, that is associated with a given nationality. Certain countries have their own musical styles and traditions that are not necessarily influenced by or include popular or folk musical elements. Therefore, a piece can be associated as being German, Italian, French, or other nationalities through character, feeling, and style, even though it may reflect nothing but the personality of the composer or national characteristics. As a result, a

distinction is made between thematic nationalism, referring to the music material, and stylistic nationalism, which is the manner of presentation (Myers, 1971).

New music in France did not follow the trends of other European countries. At the beginning of the twentieth century France was in the same position of prestige that Germany had been in the 19th century. However, French music was not coming from national aspirations or folk elements. France distrusted folk music as a source for serious composers because they considered their music primarily aristocratic that did not need to rely on popular sources. Debussy felt that folk music should be used as a base of reference, never as a style of writing (Myers, 1971). Music in France was music for the courts, not the marketplace. It was intellectual and imaginative rather than emotional. French art focused on form, technique, balance, clarity, and attention to detail and French artists expressed themselves through sophistication. Thus, stylistic nationalism, not thematic nationalism, is most prominent in the music of France (Myers, 1971).

The phenomenon of nationalism in contemporary music was characterized by the desire to develop a specific language that could be utilized to express humanistic ideas (Collaer, 1961). According to Myers, today most contemporary composers find that nationalism is no longer a source of inspiration (1971). They are more interested in the intellectual rather than emotional, yet national characteristics are still evident. This aligns with the concept of stylistic nationalism. It is subtle, not only in culture, traditions, and style, but in ways of thinking and expressing thoughts, which although unconsciously, are characteristic of the country and culture of which the composers belong. The voice of tradition is heard, even if only through subtle undertones (Myers, 1971).

French nationalism in music is represented by a distinct sound. For example, French composers have a tendency to emphasize the upper tessitura in their scoring, where there is less emphasis in the bass voices. Therefore, the overall balance leans towards the woodwind colors. This is not an intentional decision made by composers, but rather a subliminal tradition that has become a part of the French National sound.

By the twentieth century French composers were progressing in their development of musical prominence in Europe. 1900 was the year of the Great Exhibition, which made Paris the center of attraction in Europe for tourists all over the world. At this time Saint-Saëns, Massenet, Fauré, and d'Indy were still prominent names in French music. According to Myers, Gabriel Fauré (1845-1924) became known as one of the most important "transitional composers" who were still the representatives of French music at the beginning of the twentieth century (1971). Fauré was known for his advances in melody and harmony, was a master of creating long melodic phrases, and was using the whole tone scale and hinting at Impressionism as early as 1877. A brilliant example of this longevity is the thirty bar melody from his Requiem, "In paradisum". Fauré also modulated frequently, maintaining a sense of tonality by quickly returning to the original key, focusing on entire phrases instead of individual chords. He remained the most advanced figure in French music until Debussy's *Pelléas et Mélisande* (Nectoux, 2008).

Claude Debussy (1862-1918) was a radical revolutionist, the opposite of Fauré (Rostand, 1973). Although many link Debussy with Impressionism, it may be more accurate to tie him with symbolism. Debussy's music evokes moods, feelings, and atmospheres as opposed to expressing deep emotion or stories, which is especially evident in *Prélude à L'après-midi d'un faune*. He is particularly known for his unique harmony and colorful orchestrations. Debussy created musical

images through motives, harmony, and exotic scales (whole tone, octatonic, and pentatonic) and did not focus on resolutions. He treated music as an art of sound, particularly through timbre and would often associate particular instruments with motives and separated musical layers through tone color. Although large orchestras are required for many of his works, Debussy used sounds for color, not for volume (Grout, 2006).

Erik Satie (1866-1925) is known for his innovations in the use of parallel ninths, but it is his “anti-Debussy mentality” that is of particular interest (Rostand, 1973). He was a strong advocate for “the unembellished and the bare, and his search for simplicity and systematic nakedness” (Rostand, 1973). Satie’s importance lies in directing the new generation of young French composers away from impressionism towards a more concise style, Neo-classicism (Satie, 2008). This led to the group of composers known as Les Six, made up of composers Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre, and the group was given its name in 1920 by the critic Henri Collet. Les Six were united by their anti-Romanticism and appreciation for Satie’s music, but soon broke off into different paths (Griffiths, 2008). Honegger became a serious minded symphonic composer, Milhaud pursued polytonality, Durey became a committed Socialist, and Tailleferre faded away almost completely. Poulenc and Auric were the only two to maintain loyalty to the group’s original stand that music should be “spare, witty, and up to date” (Griffiths, 2008).

The 1930s was a stagnant period for France in regards to innovations in music and the arts. Composers during this time include Henri Sauguet, Jacques Ibert, Jean Français, Jean Rivier, and Maurice Jaubert. This marked the end of the predominance of melody and solid tonality in French music, and after WWII French composers began experimenting and looking

for new techniques, like the non-French Second Viennese School stemming from Schoenberg's influential 12-note method, developing into total serialism (Collaer, 1961).

Olivier Messiaen (1908-1992) could be considered the most important French composer born in the twentieth century. An organist and teacher of harmony at the Paris Conservatoire, he has contributed major innovations to musical composition. He is most known for his obsession with birdsongs and transcribing bird sounds to use in his music. Messiaen also introduced his theory of modes of limited transposition, where collections of notes would remain unaltered when transposed by certain intervals, similar to, but not including the whole tone and octatonic scales (Grout, 2006). These modes were based on the chromatic scale and do not imply a particular tonality. One particular chord of interest is his "chord of resonance" that contains a fundamental note and its odd harmonics up to the fifteenth. This use of added resonance unites the separate concepts of harmony and timbre into one, allowing harmony to function as timbre and for Messiaen's chords to become "sound entities", complete in themselves (Johnson, 1975). Messiaen also used static harmony, where chords simply remain stationary, creating a sense of meditation, avoiding moving forward to a resolution. Another contribution to compositional progress was the approach to rhythm as durations, instead of meter. An example of this is the added value concept adding small durational values to produce irregular lengths. Another rhythmic technique he used was the nonretrogradeable rhythm (a rhythmic pattern that is the same when read forwards or backwards, like a pendulum). Messiaen was also known for recombining timbre groupings to create new sounds, like "colorful shapes in a kaleidoscope" (Grout, 2006). His compositional characteristics are described in his 1944 book, *The Technique of my Musical Language* (Burkholder, 2006).

One of Messiaen's greatest students was Pierre Boulez (b. 1925). When Boulez heard 12-tone music for the first time in 1945, he had found "the answer he had been searching for on both aesthetic and psychological grounds" (Peyser, 2008). He experimented with serialism, the new *musique concrete* of the 1950s, electronic sounds, and indeterminacy (Boulez, 2008).

In the 1970s, composers across Europe began to experiment with the acoustic properties of sound, developing into what is known as spectral music, or spectralism. Spectral music emphasizes "the importance of sound of the sound spectra themselves to the music and its techniques" (Anderson, 2009). Spectralism has been primarily associated with a group of composers of the French *Groupe de l'Itinéraire*, mainly Gérard Grisey and Tristan Murail (Anderson, 2009).

This brief overview of twentieth century French musical composition shows the cohesion of musical goals and interests among French composers and the progression of French music throughout the period, giving a historical context leading up to Roger Boutry's *Métachrome*. It is evident that most of the musical innovations of France have largely been connected to the experimentations with new sounds through color and orchestration. Roger Boutry's *Métachrome* shares in nationalistic taste for colors in music. Perhaps it is the influence of the astounding French painters or the love of art itself that created this array of color that has, with no doubt, deeply impacted the advancements of French music in the twentieth century.

PART II

ANALYSIS OF ROGER BOUTRY'S *MÉTACHROME*

Chapter 2 BIOGRAPHICAL INFORMATION

BIOGRAPHY

Roger Boutry (b.1932) was born in Paris to a musical family. His father was the trombone soloist of the Orchestre National de France as well as the cofounder, along with French composer, conductor, and violist Désiré-Émile Inghelbrecht (1880-1965). Boutry studied at the Paris Conservatory with master teachers, including Jean Doyen for piano, Tony Aubin for composition, Nadia Boulanger for piano accompaniment, Louis Fourestier for conducting, Noël Gallon and Henri Challan for harmony, fugue, and counterpoint, and Olivier Messiaen for analysis (Boutry, 2003). Boutry's musical career spans over more than fifty years in French music history.

Boutry was awarded at least eight first prizes in composition, his most notable award being the 1954 Premier Grand Prix de Rome. The board of examiners for this award included Arthur Honneger, Florent Schmitt, and Paul Paray. Some other awards Boutry received were the 1986 Médaille de vermeil de la ville de Paris, which awards honorary citizenship in Paris, and the promotion to Chevalier de légion d'honor in 1990, one of the most prestigious awards in France that was created by Napoleon Bonaparte in 1802 for outstanding achievements in military or civilian life, such as the arts (Nationmaster, 2003). He was also awarded the Grand Prix de la Promotion Symphonique by the SACEM (Corporation of Authors, Composers and Music Editors). In addition he was given the Palmes Académiques, also created by Napoleon Bonaparte for scholars, scientists, and those in the literary and artistic fields, as well as the Croix d'or du Mérite et Dévouement Français in 1999, an award developed in 1957 to encourage and reward those who contribute to the prestige of France, both culturally and in the field of arts, literature, science, and sports. Boutry is also credited with the expansion of the wind band

repertoire in France, as well as a series of recordings. He has published more than seventy works under publishers Robert Martin, Salabert, Billaudot, Combre, Eschig, and Leduc (Boutry, 2003).

In addition to his compositional skills, Boutry is a talented pianist. When he was seventeen, Inghelbrecht invited him to play Franck's *Variation Symphoniques*. After this he appeared as soloist under the direction of Georges Prêtre, Pierre Monteux, André Cluytens, Pierre Dervaux, Jean Martinon, and Karl Ristenpart. Boutry also recorded the original version of Gershwin's *Rhapsody in Blue* and, in 1958, won a prize at the first Tchaikovsky competition (Boutry, 2003).

An accomplished conductor, Boutry has guest conducted for many Parisian associations, such as Colonne, Lamoureux, Pasdeloup, the Orchestre National de France, Orchestre de la Société des Concerts du Conservatoire, Orchestre National de Belgique, Orchestre Philharmonique du Luxembourg, New Japan Orchestra, and the Sapporo Symphony Orchestra. From 1973-1977 he became the director of the Orchestres de la Garde Républicaine (Boutry, 2003).

In 1962, Boutry was asked to teach a harmony class at the Conservatoire by the director, Raymond Loucheur. Boutry was an influential teacher for thirty years. Some of his students include Xavier Delette, Naji Hakim, Philippe Banderis, Claude Pichaureau, Susanne Yoshida, Chikako Oé and the Taiwanese pianist Lo Mei-Yah. These are only a few of his students who attest to Boutry's inspirational teaching within the French tradition of colorful harmony (Boutry, 2003).

Composer, performer, conductor, and teacher, Boutry has had a major influence on contemporary French music for half a century.

WIND BAND COMPOSITIONS
ROGER BOUTRY

Batteries de l'empire

Beatrice

C M F 2000

Chants de l'apocalypse

Concerto for Trumpet

Concert à tous vents, clairons, trompettes et batterie

Cri de l'âme (soprano solo)

Divertimento

Eclats d'azur (featuring saxophone quartet)

En habit d'arlequin

Evocations

Ikiru Yorokobi

Marche des princes, clairons, batterie

Métachrome

Mon vieux Hénin, et batterie-fanfare

Ouverture pour batterie-fanfare

Tétrade

Trombonera

Variations sur un thème imaginaire (piano solo)

Wu-ji (piano solo)

Chapter 3
SCORE INFORMATION
PROGRAM NOTES

Composed in 2003 by Roger Boutry, *Métachrome* is an excellent example of the French band aesthetic at the beginning of the twenty-first century. The primary melody is used throughout the composition in the form of melodic and motivic variants. The title can be translated as “change of colors”, represented through the aural shifts in sound from the different groupings of instruments developing the themes as well as the contrasting styles portrayed. Roger Boutry has been one of the leading composers in France for the past fifty years. Pianist, composer, and conductor, he studied at the Paris Conservatory and was appointed the head of the *Orchestras de la Garde Républicaine* in 1973, where he remained until 1997. Boutry has contributed many pieces to the French repertoire for wind band and solo instruments (Boutry, 2003).

INSTRUMENTATION

Piccolo

Flutes 1, 2

Oboe

Bassoon

E-flat Clarinet

B-flat Clarinets 1, 2

B-flat Bass Clarinet

E-flat Alto Saxophones 1, 2

B-flat Tenor Saxophones 1, 2

E-flat Baritone Saxophone

F Horns 1, 2, 3, 4/E-flat Horns 1, 2, 3, 4

C Trumpets 1, 2, 3/B-flat Trumpets 1, 2, 3

C Trombones 1, 2, 3/B-flat Trombones 1, 2, 3

C Euphonium/B-flat Euphonium

B-flat Contrabass/E-flat Contrabass

C Tuba

String Bass

Harp

Percussion:

Timpani

1 – Glockenspiel, xylophone, crotales, antique cymbal

2 – snare drum, bass drum, tambourine

3 – suspended cymbal, crash cymbal, xylophone, Chinese pads, wood-block,

Tam-tam, cowbell, claves

4 – 3 toms, maracas, Chinese blocks

Chapter 4 MELODY AND FORM

I. andante, allegro

The first movement of Boutry's *Métachrome* is in a loose sonata form. The introduction begins with a descending tritone and minor third motive that reoccurs throughout.

mm. 2-3



This opening sounds mysterious, leading into the exposition.

The primary theme is an 18 measure phrase that begins as an alto saxophone solo and is seamlessly passed on to a clarinet solo and is then joined by the flutes.

Primary Theme



The phrasing is symmetrical (9+9) and in both sections the contour generally ascends for four measures and descends for five. The primary theme uses all 12 notes of the chromatic scale, but notes are used more than once within the theme.

Measures 26-30 serve as an interlude, using the motive from the introduction. This time, however, the intervals are inverted as a descending major 3rd and tritone. Unlike traditional sonata form, where this interlude would serve as a bridge to the second theme, Boutry continues

to develop this section with variants of the primary theme and introductory motive before resolving to the original, familiar theme with the alto saxophone and clarinet solo.

The allegro tempo change at measure 69 serves as the bridge, changing the key to b-minor and the mood of the piece becomes a lively dance.

Second Theme



Like the primary theme, all 12 notes in the chromatic scale are used in the second theme. This theme is built on large descending intervals, specifically the major sixth, major seventh and minor ninth. These descending intervals allude to the introductory motive, which can be seen in the following example.

mm. 2-3



VS.

mm. 84-85



The closing theme consists of five pitches.

Closing Theme Motive



This theme is a two measure motive, one measure ascending and the other descending, which only lasts for twelve measures. This motive is passed around among the woodwinds and trumpets. The motives modulate in the following order: F# minor, C major, B minor, B Dorian, and A Lydian.

Measure 101 serves as an interlude from the second theme, notably with the descending tritone.

mm. 100-101



Measure 109 marks the beginning of the development section. This section is comprised of manipulated fragments of the secondary and closing themes. The horns begin with the closing theme in E Lydian. In measure 110 the motive of the closing theme continues in fragments but is descending only. This coincides with the augmented manipulations that allude to the second theme, especially the use of the major sixth interval. Measures 123-131 build intensity towards



the recapitulation by sequencing ascending and descending eighth notes using the intervals from the themes, specifically the tritone.

mm. 127-130



The recapitulation does not include the primary theme, which is present in traditional sonata form. Instead, Boutry goes straight to the second theme, in its original key, B minor. It then proceeds to the closing theme, but presents it similar to the end of the development section. There is then a lengthy coda, beginning with a fragment of the eighth note sequence that occurred at the end of the development section. The coda is similar to the development section in the way it develops around the closing theme.

The last two measures are contrasted from the rest of the movement yet still is a quote from the introductory motive, through the descending major third motion. The texture thins to the piccolo and oboe and in the last measure the rest of the ensemble answers with another descending major third, ending the movement on a B major seventh chord, including the lowered ninth scale degree.



II. larghetto

Like the first movement, Boutry begins the second movement with an introduction using an intervallic motive. The main interval is the descending major seventh, beginning with the first clarinet.

mm. 1-2



The melody is a variant of the primary theme from the first movement. Like the first movement, the melody uses all 12 notes of the chromatic scale. The large intervals used are the major and minor seventh.



The woodwind accompaniment at measure 18 is a diminution of the closing theme from the first movement.

m. 18

Piccolo/Flute

Clarinet in B \flat 1/2

This accompaniment gives the music a flowing feel that the melody can glide upon. The percussion gives a sparse keeping of time while the harp glissandos underneath, contributing to the flow by creating energy, while still maintaining the mysterious sound captured in this movement.

The coda begins at measure 25, which is taken from the introduction, using the descending major seventh intervals. Major seventh intervals also occur in measure twenty-seven, but the intervals are inverted, ascending instead of descending.

num. 94-99

Woodwinds/Euphonium

Trumpet in B-

The image shows a musical score for two instruments: Woodwinds/Euphonium and Trumpet in B-. The score is in 3/4 time and consists of two staves. The Woodwinds/Euphonium staff (top) features a melodic line with various intervals, including major and minor thirds, and is marked with a 'num. 94-99' above it. The Trumpet in B- staff (bottom) features a more rhythmic line with many eighth and sixteenth notes, often beamed together. Both staves end with a double bar line and repeat dots.

The A section makes its final return at measure 105. In measure 123 the entire ensemble erupts into silence except for the alto saxophone that plays a two measure hint of the primary theme followed by the descending chromaticism of the closing theme. This section makes up the coda of the form. The descending major seventh intervals from measures 135 to 137 are a diminution of the introductory motive from the second movement. The end of the composition closes with an A major higher tertian chord, including the major seventh, ninth, and eleventh chord tones. This chord is the parallel relation to the main key of this movement, A minor.

*Please see Appendix A for a chart of each movement.

Chapter 5 HARMONY

The intervals and chords used in *Métachrome* demonstrate Roger Boutry's expertise and love of harmony. As seen in Chapter Four, large intervals are used consistently throughout the composition, in both the melodic and accompaniment lines. The opening measures of the first movement begin this trend, with the descending tritone.



By looking at this introductory motive horizontally, it is seen that it enharmonically spells an A-sharp diminished chord. Every time the introductory motive occurs in the first movement, it is presented as a broken diminished chord (measures 2-4, 25-30, 54-57). Other large intervals used throughout this composition are the minor sixth and major and minor seventh.

Another way Boutry uses the tritone is as a bass accompaniment, like in the presentation of the second theme, in the first movement.

Mvt. I
mm. 71-74

Alto Sax.

Tenor Sax.

Baritone Sax.

The use of this bass line is unconventional in the sense that even though it incorporates the tritone, the first measure serves as a tonic chord while the second measure functions as the subdominant.

Boutry's use of the tritone interval also appears consistently in the vertical chords. When listening to *Métachrome* the harmonic structure does not sound abstract, but when looking at the score it is seen that most of the chords do not occur in root position, which can be deceiving to the ear, when the chords do not sound unusual. However, after careful study it is seen that these inverted chords occur for the purpose of incorporating the tri-tone interval, like in the following examples.

Mvt. I

m. 2

m. 54



Mvt. II

m. 2

m. 32



Mvt. III

m. 50

m. 124



These are merely a few examples that show the frequency of the tri-tone used through Boutry's *Métachrome*. Based on the evidence above it can be concluded that this composition is built, both melodically and harmonically, around the tritone.

Chapter 6 RHYTHM

The meter in Roger Boutry's *Métachrome* changes between duple and triple in all three movements. The common rhythmic elements used in this composition are syncopation, the placement of accents, and hocketing.

Every movement of this composition includes meter changes. In the first movement, the introduction and transitions that use the introductory motive are always in 4/4. The primary theme is in 3/4, the second theme is in 4/4, and the closing theme is a mixture of the two. Interestingly, in the first movement there are two measures in 5/8 (MM. 171-172), which is the only time this occurs through the entire composition, perhaps to represent the duple and triple rhythmic feel in the same meter. In the second movement, however, the meters are inverted from the first movement. The introduction is in 3/4 while the melody, derived from the primary theme of the first movement, is in 4/4.

The third movement incorporates all of the above. The second theme is presented in 3/4 with a 2/4 measure concluding the phrases.

mm. 15-19



Like the two 5/8 measures from the first movement, perhaps this is to combine the duple and triple rhythmic feel. Use the following chart to visualize the similarities and differences in meter among the themes and motives in the three movements.

	Introduction/ Introductory motives	Primary Theme	Second Theme	Closing Theme
I.	4/4	3/4	4/4	4/4 & 3/4
II.	3/4	4/4	n/a	4/4
III.	n/a	3/4 & 4/4	[3/4+2/4]	2/4

The most reoccurring rhythmic element in *Métachrome* is syncopation. Although subtle, the first occurrence is in the original statement of the primary theme, in the first movement, where the beginnings of the phrases are on count 2. The first obvious moment of syncopation is the second theme in the first movement, where the rhythmic emphasis is on offbeats.

Second Theme



Another example of syncopation is the accompaniment in the alto and tenor saxophone and 3rd trumpet part, measures 121-122, in the third movement.

mm. 121-122



Although the rhythms in *Métachrome* are not complex, in some passages accents are placed on offbeats to reinforce the syncopation, like in these examples.

Mvt. I
m. 127



Mvt. III
m. 35



Finally, Boutry uses the technique of hocketing to add rhythmic variance to his themes and accompaniment. For example, in measures 160-165 from the first movement, the accompaniment line is separated between instruments to make a horizontal connection. The example shown below only includes a portion of the instruments involved.

Mvt. I
m. 160



In the third movement, Boutry uses the saxophones, brass, and percussion as a tutti section that hockets a variant of the second theme. The upper woodwinds take over this hocketed second theme as an accompaniment to the primary theme (MM. 73-92).

Mvt. III
m. 73



These hocketed sections also reinforce the element of the syncopation rhythms.

Chapter 7 ORCHESTRATION AND DYNAMICS

French music is known for having a distinct sound derived from French composers' orchestration technique that is different from other nationalistic styles. One characteristic, when listening to French music and studying scores, is that the French show favoritism towards the texture and aural color of high sounds. This is evident throughout Roger Boutry's *Métachrome*.

An effective way to emphasize the upper tessitura in wind band compositions is to orchestrate melodies in the woodwind parts. In *Métachrome* every introduction and theme is presented using the upper woodwinds and trumpets. When the scoring occurs in brass alone, the higher sounds of the trumpets are used to portray the melody. The low brass and low woodwinds are used for the accompaniment roles.

One particular example of scoring worth mentioning is in the introduction of *Métachrome*, measures three and five.



In measure three the first flutes play an F above the staff and in measure five they play a D above the staff. The second flutes play the same pitches but two octaves lower. These same pitches are doubled in the bassoon, third trumpet, glockenspiel, and harp parts, but they are in their normal tessituras. The high pitches in the first flutes are an example of the scoring of high sounds to

which French composers are attracted. However, the question is the purpose of the 2nd flute part. Perhaps the purpose is to give support to the pitch through an open harmonic series, for color and clarity.

The instrumentation used for this composition almost complies with American wind band standards. The euphoniums are scored in B-flat instead of C, but the euphonium parts are provided, so there is no need for the players to transpose. The harp is used as a doubling tool for the accompaniment parts. There are some glissandi that occur in the first and third movements, also as part of the accompaniment. The harp is used to add the bright, plucked string timbre to the color of the ensemble.

The dynamics scored in *Métachrome* are straightforward. They are specific to the balance needed among the hierarchy in the musical lines, such as being able to hear the melody over the accompaniment.

PART III
TEACHER'S GUIDE

Chapter 8

PERFORMANCE NOTES

When rehearsing and performing Boutry's *Métachrome*, there are certain aspects for the conductor to consider in order to have the most effective rehearsal and performance experience.

The main issues score markings, balance, and technique.

Some of the woodwind parts have incorrect measure numbers in the third movement. The sooner this is discovered the more efficient rehearsals will run. The following list contains these errors:

Métachrome III. Errata

Piccolo	Measure marking 75 should be 82
Flutes 1-2	Measure marking 15 should be 20
Oboe	The 2/4 after measure marking 30 should be 35
E-flat Clarinet	Measure marking 40 should be 41

It is important to pay special attention to mute instructions. The mutes used are straight mutes, cup mutes, and stopped horn, and different types are often used at the same time. See APPENDIX B for a complete chart of mute specifications.

Also, be aware of clef changes in the bassoon, horn, and trombone parts. The following table lists these changes.

	I.	II.	III.
Bassoons		Tenor clef in the following measures: mm. 21-24	
Horns 3/4	Bass clef in the following measures: mm. 32-34		
Trombones 1/2	Tenor clef in the following measures: mm. 31-44 mm. 75-92 mm. 122-146 mm. 155-180	Tenor clef: m. 30	Tenor clef: mm. 89-109 mm. 135-140

Maintaining the balance of chords is a challenge for the brass section. It may be difficult for the players to hear where they fit in the chords, initially, because most chords are not in root position and are not simply major and minor harmonies. It may be necessary to isolate these sections so the players can hear the chords and gain familiarity and comfort with their positions in relation to each other. The following table shows in what measures these chords occur.

I.	II.	III.
Measures: 11-16, 19-26, 40-49, 56-57, 63-66, 104-106, 120-123, 135-137, 147-148, 153-156	Measures: 11-16, 35	Measures: 32-41, 48-55, 124-125

The following are two examples of these problematic chords.

Ex. 1	Ex. 2
Mvt. I	Mvt. II
m. 2	m. 13

When tuning chords or clusters it is ideal to isolate pure intervals from the harmonic series, such as perfect fourths and perfect fifths (Garofalo, 1996). The chords above incorporate the tri-tone, so it is recommended to isolate the pure intervals before listening to dissonant intervals. The following steps to tune and balance chords are merely one approach these chords.

Steps to tune and balance Example 1:

1. Isolate the perfect fourth (middle 2 notes). This is the tonic and dominant of the chord. (G-D)
2. Add the top note (the major third). (G-B-D)
3. Now add the bottom note, creating the dissonance. (G-B-D-Aflat)

Example 2 does not include perfect intervals.

Steps to tune and balance Example 2:

1. Isolate the bottom 2 notes (tri-tone) (C-F#)
2. Isolate the top 2 notes (tri-tone) (Aflat-D)
3. Combine the 2 groups. (Note that the F# and A-flat are a major second interval apart)

It is important to maintain the balance of the melody at all times. For example, in many cases the primary theme is only played by the alto saxophone or clarinet, while the harmonic accompaniment involves more players. The melody will always need to be heard with ease. In mm. 21-24, in the second movement, the upper woodwinds have a moving sixteenth note accompaniment that easily covers the bassoon and alto saxophone timbres, although the high tessitura of the flute doubling will help reinforce the melody. The woodwinds must keep their volume at a soft piano while maintaining the accuracy of the sixteenth notes.

mm. 21-24



Another example is mm. 94-104 in the third movement. The woodwinds and euphonium play a variation of the primary theme, while the trumpets play the second theme. Both themes should be treated with equal importance, but is easy for the trumpet texture to get covered, due to the number of players on the primary theme, as well as the higher tessitura of the woodwinds.

In addition to melodic balance, the hocketed section in the third movement, mm. 73-92, requires rhythmic balance. Players should match each other in volume, as well as note style and length. When the hocketed rhythms get softer it is important to stay at a disciplined soft dynamic, especially when the alto saxophone plays the primary theme at measure 89 and trombones play a countermelody at a *mezzo forte* dynamic.

In Boutry's *Métachrome* there are large interval jumps that most players will experience throughout the piece, specifically the major/minor seventh and minor sixth.

mm. 2-3



mm. 100-101



These wide interval jumps are especially challenging for double reed and brass players. Oboe and bassoon players have a greater risk of playing notes out of tune, due to the flexibility of the embouchure, while brass players are prone to playing incorrect partials. It would be beneficial to have these players sing their intervals to develop an internal and aural understanding of the pitches they will need to play.

Chapter 9

STANDARDS AND SEQUENCE

National Standards for Music Education

The National Standards for Music Education state what every young American music student should know and be able to do in the areas of content and achievement. They were developed in response to education reform efforts, beginning in the 1980s. In 1983 *A Nation at Risk* was published, revealing the need to describe the knowledge and skills students needed in all subjects to fulfill their personal potential and to function successfully in society. The implementation of *Goals 2000: Educate America Act* put the national goals into written law, declaring the arts as a core academic subject, on the same level as English, math, history, etc. The goal of these standards is to create consistency and credibility in school curriculums.

The National Standards for Music Education are listed below. All of the standards are implemented in the lesson plans for Roger Boutry's *Métachrome*, with the exception of standard 3, because improvisation is not used in Roger Boutry's *Métachrome*. It can be incorporated into lesson 5 at the discretion of the teacher.

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Suggested Sequence for Teaching *Métachrome*, by Roger Boutry

- Before reading the piece, there should be a class discussion on Roger Boutry, French music characteristics, and the musical terms in the piece. There are many translations the students will need to know to play the piece correctly (Ex. Mute translations and usage). Once students have the proper equipment and knowledge of terms, they will be ready for their first reading of the piece. It may be more beneficial to read in sections, as opposed to the entire piece as a whole. After reading through the piece, listen to a quality recording.
- Rehearsals should be focused on notes, rhythm, style, and musicality. Please see the Performance Notes section for more specific rehearsal areas.

Notes

- Pay close attention to accidentals.

Rhythm

- Particularly in movement III. - the A section (Ex. mm. 15-34) and the hocketed section (mm. 76-93)

Style

- Be sure to present an overall concept of the styles desired, specifically in the dance sections of the first and third movements.
- Be sure to present an understanding of the desired weight and length of accents.

Musicality

- There are several opportunities for individual players or groups of instruments to emerge from the overall texture of the ensemble, either in a soloistic or chamber role. The beginning section of the first movement (the primary theme) and the second movement are examples of these opportunities.
- When balancing the ensemble remember the French style of the upper woodwinds having more weight than the low brass, which is opposite of the American balancing system.
- Discuss the form of each movement of *Métachrome*. It may be beneficial to learn one movement at a time. A diagram of each movement is located in the Appendix. See Lesson 3 in the teacher section for a Rondo form lesson and assignment. There is a student handout in the student section.
 - Sonata
 - Song form
 - Rondo

- Students should have knowledge of modern French composers and how they have influenced music. This can be discussed throughout the cycle of learning the piece. See lesson 4 in the teacher section for a student powerpoint presentation assignment, which can be presented towards the end of the sequence or after the performance.
- Students should be able to compose an original melody for their instrument using all twelve pitches of the chromatic scale. They should also perform their solo for the class.
- Rehearsals closer to the performance should be large picture oriented, with more attention to the overall musicality and concept. Be sure to rehearse transitions into the different sections of the piece.
- After the performance students need to listen and evaluate their progress. See lesson 6 in the teacher section for an evaluation rubric. The rubric is also located in the student section.

CHAPTER 10

LESSONS

Métachrome – Roger Boutry Lesson 1

OBJECTIVE

- Students should be able to correctly define and understand the musical terms used in *Métachrome*.

STANDARD

This lesson does not approach the national standards in a musical way, but is necessary as a supplement for students to know the terms in the score.

PROCEDURE

While learning *Métachrome*, it is important for students to know what the musical terms mean, including those that require an English translation. These terms need to be understood as soon as possible to accurately play the piece, as well as for general music knowledge. This assignment should be given to students to look up as a homework assignment, and then will be discussed as a class.

MATERIALS

- Student Handout
- Student Test

ASSESSMENT

The purpose of this assignment is for students to learn the musical terms and translations, but to also practice the skill of looking them up, through dictionaries, the internet, and translation devices. The class discussion will show student understanding. The students will hand in their assignments to be sure they completed it. They will also be given a twenty word vocabulary test to confirm mastery.

Musical Terms from Boutry's *Métachrome***Handout**Student Name: _____ **Teacher Copy** _____

Date: _____

- 1) Andante – **moderately slow, walking tempo**
- 2) Dolce – **sweet, soft, tender, sentimental**
- 3) Tutti – **everyone**
- 4) Sourdine – **mute**
- 5) Sans Sourdine – **no mute**
- 6) Cantabile – **singable, song-like**
- 7) Poco. Rit. – **slow down a little**
- 8) Allegro – **merry, lively, fast**
- 9) Secco – **dry, staccato**
- 10) Giocoso – **playfully, merrily, joyfully, humorous**
- 11) Caisse-claire – **snare drum**
- 12) Etouffez – **dampen, choke**
- 13) Détaché – **detached**
- 14) Marcato – **marked, stressed, emphasized**

- 15) Tambour de Basque - **tambourine**
- 16) A tempo – **resume previously marked tempo (occurs after a rit.)**
- 17) Larghetto – **slow tempo, usually faster than largo but slower than adagio**
- 18) Poco piu mosso – **a little quicker**
- 19) Legato – **smooth, connected**
- 20) Sempre – **always, continuously**
- 21) Maestoso – **with majesty and grandeur**
- 22) Allegro ritmico – **fast, rhythmic, precise in tempo**
- 23) Ouvert – **open**
- 24) Allargando – **slower and louder**
- 25) Léger – **light**
- 26) Piu – **more**
- 27) Ma non troppo – **but not too much**
- 28) Adagio – **slow**
- 29) Allegretto – **moderately quick tempo**
- 30) Molto Allargando – **much slower and broader**

- 31) Sourd. Bol – **cup mute**
- 32) Arco – **For string players, use bow**
- 33) Espressivo – **with expression**
- 34) Soli – **entire section plays**
- 35) Pizzicato – **For a string player, notes are to be plucked instead of bowed**
- 36) Blocs Chinois – **Chinese blocks**
- 37) Otez soud. – **mute out**
- 38) Pont – **bridge**
- 39) Garde la sourdine – **still muted**
- 40) Col legno – **For string players, strike the strings with the wood (stick) of the bow**
- 41) Jeu ordinaire – **play ordinary**
- 42) Baguettes bois – **wooden sticks**
- 43) Baguettes douces – **soft sticks**
- 44) Sul pont – **on the bridge**
- 45) Sans timbre – **snare off**
- 46) Laisser vibrer – **let ring**

- 47) Fluide – **fluid**
- 48) Avec timbre – **snare on**
- 49) Balais – **brushes**
- 50) Glissando – **A rapid slide through a series of consecutive tones in a scale-like passage**
- 51) Sostenuto – **note sustained for full value**
- 52) Rejouer à la reprise – **play both times**
- 53) Bouchés – **stopped**
- 54) Avec le pouce – **with the thumb**
- 55) Baguettes éponge – **yarn mallets**
- 56) Soutier éventuel des cuivres – **like the brass**
- 57) R.S. – **rim shot**

Musical Terms from Boutry's *Métachrome*

TEST

Student Name: _____ **Teacher Copy** _____

Date: _____

- 1) Dolce – **sweet, soft, tender, sentimental**
- 2) Sourdine – **mute**
- 3) Sans Sourdine – **no mute**
- 4) Secco – **dry, staccato**
- 5) Giocoso – **playfully, merrily, joyfully, humorous**
- 6) Caisse-claire – **snare drum**
- 7) Marcato – **marked, stressed, emphasized**
- 8) Poco piu mosso – **a little quicker**
- 9) Sempre – **always, continuously**
- 10) Pizzicato – **For a string player, notes are to be plucked instead of bowed**
- 11) Sostenuto – **note sustained for full value**
- 12) Ouvert – **open**
- 13) Léger – **light**
- 14) Piu – **more**

15) Ma non troppo – **but not too much**

16) Tutti – **everyone**

17) Maestoso – **with majesty and grandeur**

18) Allegro ritmico – **fast, rhythmic, precise in tempo**

19) A tempo – **resume previously marked tempo (occurs after a rit.)**

20) Rejouer à la reprise – **play both times**

Metachrome – Roger Boutry

Lesson 2

OBJECTIVES:

- Students should be able to sing the rhythmic patterns in their music, using the number counting system.
- Students should be able to play their individual parts on their instruments, alone and with the ensemble.

STANDARDS:

- Singing, alone and with others, a varied repertoire of music
- Performing on instruments, alone and with others, a varied repertoire of music

PROCEDURE

When learning a new piece of music, the first rehearsals should be devoted to learning the notes, rhythms, and general concepts of the piece. Students should be encouraged to practice their parts individually. One way to promote this is by administering a playing test. This also shows students “problem areas” to help focus their practice sessions, and is an excellent way to assess student progress and concept. This test should be given in the 1st third of the rehearsal rotation. Students should be assessed by using a rubric. When students have trouble with rhythms they should say them using the number counting system.

*It is highly recommended to hold a percussion sectional, in addition to the playing test. The parts are spread out, so the sectional would benefit the players to see how their parts fit together. It will also give them the opportunity to practice counting rests.

MATERIALS

- Copies of grading rubric
- Recording device – VHS, digital, etc.

ASSESSMENT

Students will be evaluated through the rubric provided.

SUGGESTED EXCERPTS for *Métachrome*Piccolo

- I. 84-92, 102-108
- II. 18-26
- III. 15-20, 25-30, 81-89

Flute

- I. 84-92, 97-108, 120-134, 156-165
- II. 18-28
- III. 15-24, 37-41, 81-90

Oboe

- I. 84-92, 97-103, 123-134, 154-159
- II. 19-20
- III. 15-24, 37-43, 81-89

E-flat Clarinet

- I. 84-92, 99-100, 123-134, 156-159
- II. 22-26
- III. 15-24, 42-43,

B-flat Clarinet

- I. 84-92, 99-107, 120-134, 153-159
- II. 18-25
- III. 15-24, 81-93, 101-105

Bass Clarinet

- I. 84-87, 103-107, 123-133, 156-159
- II. 20
- III. 15-24, 82-88, 93-101

Alto Sax

- I. 92-94, 103-112, 123-133, 156-159
- II. 20
- III. 15-24, 77-81

Tenor Sax

- I. 103-108, 123-133, 145, 156-160
- II. 20
- III. 15-24, 73-81

Bari Sax

- I. 71-74, 84-87, 126-133, 157-160
- II. 20
- III. 15-24, 73-80

Horn

- I. 101, 107-112, 126-133, 146-150
- II. 24-26
- III. 15-19, 73-81, 110-117, 131-133

Trumpet

- I. 84-92, 129-132, 153-155,
- II. n/a
- III. 20-25, 48-54, 76-81, 94-105, 133

Trombone

- I. 85-86 (1st), 91-92 (1st), 112 (1st/2nd), 126-132 (3rd),
- II. n/a
- III. 1-15, 61-66, 73-81, 89-93 (1st), 133

Euphonium

- I. 84-87, 101, 126-131,
- II. n/a
- III. 73-81, 94-105

Tuba

- I. 84-88, 126-131
- II. n/a
- III. 77-81, 94-104

String Bass

- I. 24-31, 79-88, 111-112, 115-120, 126-131, 178
- II. 20
- III. 94-103, 130-133

Timpani

- I. 69-70, 84, 119-121
- II. 1, 25, 31, 35
- III. 7-12, 20-24, 129-133

Percussion 1

- I. 75-83 (xyl.), 129-134 (xyl.)
- II. 18-20 (crotales)
- III. 42-43 (xyl.), 89-93 (xyl.), 115-122 (glock.), 133 (xyl.)

Percussion 2

- I. 104-106 (BD), 115-119 (snare)
- II. n/a
- III. 40-46 (tambourine), 117-122 (snare), 135-140 (snare)

Percussion 3

- I. 26-30 (crash cym.), 102-103 (woodblock), 35 (tam-tam)
- II. n/a
- III. 4-12 (tam-tam), 81-88 (Chinese blocks), 185-122 (xyl.)

Percussion 4

- I. 75-78 (toms), 85-87 (toms)
- II. 23-24 (sus. cym.)
- III. 15-19 (toms), 44-47 (Chinese blocks), 72-81 (toms), 115-122 (toms)

Performance Test Assessment Rubric

Student Name: _____

Date: _____

Instrument: _____

Excerpts: _____

Grading Scale: 1-Unsatisfactory, 2-Needs Improvement, 3-Fair, 4-Good, 5-Excellent

						Comments
Notes/Pitch	1	2	3	4	5	
Rhythm	1	2	3	4	5	
Phrasing	1	2	3	4	5	
Tempo	1	2	3	4	5	
Posture/ Playing Position	1	2	3	4	5	
Tone	1	2	3	4	5	

Total: _____/30

Overall Comments:

Métachrome – Roger Boutry

Lesson 3

OBJECTIVES

- Students should be able to describe and identify Rondo form.
- Students should be able to identify the A, B, and C sections in the third movement of Boutry's *Métachrome*.

STANDARDS

- Reading and notating music.
- Listening to, analyzing, and describing music.

PROCEDURE

The third movement of Boutry's *Métachrome* is in Rondo Form. The themes used are based on the themes presented in the first movement. Rondo form should be discussed in class.

Throughout the discussion, the A, B, and C sections should also be isolated and played as an ensemble, so students will get a physical understanding of how their music fits into the form. Then the class can listen to *Métachrome* and identify the A, B, and C sections, aurally. After identifying the sections, the class can make a visual chart of Rondo form, specific to the third movement of *Métachrome*.

MATERIALS

- Recording of Boutry's *Métachrome* (CSU recording)
- Student Assignment, located in the student packet

ASSESSMENT

Students will be assessed based on the class discussion. They may also turn in their work, so the teacher can get a better idea of student success.

Rondo Form

Métachrome – Roger Boutry

III. maestoso, allegro ritmico

Student Name: Teacher Copy

Date: _____

Assignment:

Part I. Identify where the A, B, and C sections are located in your music.

A

15-34

56-72

105-123

B

35-55

C

73-104

Part II. Draw a chart representing the Rondo form, based on your music.

Intro.	A	B	A	C	A	Coda
1-14	15-34	35-55	56-72	73-104	105-123	124-140
E Major	A minor E minor A minor	A minor	A minor E minor A minor		A minor E minor A minor	F Major
ST (augmented)	ST	CT	ST	ST PT	ST	PT CT

Métachrome* – Roger Boutry*Lesson 4****OBJECTIVES**

- Students should be aware of modern French composers and their contributions to music.

STANDARDS

- Understanding relationships between music, the other arts, and disciplines outside the arts.
- Understanding music in relation to history and culture.

PROCEDURE

Students will be put in groups to make a PowerPoint presentation on an assigned modern French composer. This assignment will be done outside of class, but will be presented during class. Every student in the group must speak. These will be presented in order of composer dates, to show students the progression of modern French music. This will also incorporate technology into the classroom and give students the opportunity to improve skills on Microsoft PowerPoint. The class will also listen to brief musical examples of major works by the composers, provided by the teacher.

***Students will need to know how to use PowerPoint.

Composers:

Gabriel Fauré

Claude Debussy

Maurice Ravel

Erik Satie

Darius Milhaud

Olivier Messiaen

Pierre Boulez

Information:

- Birth/death dates and photograph
- Background
 - Parents
 - School
 - Jobs
 - Interests
 - Anything else you find interesting
- Compositional Techniques/Innovations
- At least 3 major works

PowerPoint requirements:

- Title slide
- At least 5 additional slides
- At least 1 photograph
- Slide with references used (APA format)

MATERIALS

- Student handout
- Computer
- Internet
- Microsoft PowerPoint software
- Projector
- Cables necessary to hook up computer to projector for presentations

ASSESSMENT

Students will be assessed on their PowerPoint and oral presentation through a rubric.

Modern French Composers

PowerPoint Presentation

Student Assignment Sheet

You and your group will put together a PowerPoint presentation to present to the class. You will be assigned one of the following modern French composers:

Gabriel Fauré

Claude Debussy

Maurice Ravel

Erik Satie

Darius Milhaud

Olivier Messiaen

Pierre Boulez

You will be responsible for obtaining the following information:

- Birth/death dates and photograph
- Background
 - Parents
 - School
 - Jobs
 - Interests
 - Anything else you find interesting
- Compositional Techniques/Innovations
- At least 3 major works

PowerPoint requirements:

- Title slide
- At least 5 additional slides
- At least 1 photograph
- Slide with references used (APA format)
- You may be as creative as you would like.

Every person in your group MUST SPEAK when you present to the class.

PowerPoint Presentation Grading Rubric

Student Names: _____

Date: _____

Composer: _____

Grading Scale: 1-Unsatisfactory, 2-Needs Improvement, 3-Fair, 4-Good, 5-Excellent

						Comments
Slide Requirements	1	2	3	4	5	
Background Information	1	2	3	4	5	
Compositional Techniques/Innovations	1	2	3	4	5	
Major Works	1	2	3	4	5	
Creativity	1	2	3	4	5	
Class Presentation	1	2	3	4	5	

Total: ____/30

Overall Comments:

Metachrome* – Roger Boutry*Lesson 5****OBJECTIVES**

- Students should be able to compose an original melody using all twelve pitches of the chromatic scale.
- Students should be able to perform their original melody on their instrument.

STANDARDS

- Performing on instruments, alone and with others, a varied repertoire of music
- Composing and arranging music within specified guidelines.
- Reading and notating music.

PROCEDURE

- Discuss with the class that the melodies in Boutry's *Metachrome* use all twelve pitches of the chromatic scale.
- Students will compose their own original melody for their instrument, using all twelve pitches of the chromatic scale.
- Students will perform their melody for the class.

MATERIALS

- Staff paper
- Rubric

ASSESSMENT

- Student compositions will be evaluated through the use of a rubric.

Student Composition

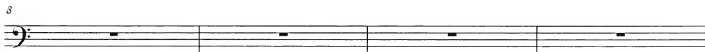
Student Name: _____

Date: _____

Assignment:

Compose an original melody for your instrument using the following guidelines:

- You must use all 12 pitches of the chromatic scale.
- Use a duple or triple meter with at least 4 different rhythms.
- Phrasing must include an antecedent and consequence.
- Once it is composed you will perform your melody for the class.



Student Composition Rubric

Student Name: _____

Date: _____

Grading Scale: 1-Unsatisfactory, 2-Needs Improvement, 3-Fair, 4-Good, 5-Excellent

						Comments
Uses all 12 pitches of the chromatic scale.	1	2	3	4	5	
Rhythmic Variety	1	2	3	4	5	
Phrasing	1	2	3	4	5	
Musicality	1	2	3	4	5	

Total: _____/20

Overall Comments:

Métachrome – Roger Boutry

Lesson 6

OBJECTIVE

- Students should be able to listen to, reflect, and accurately evaluate their performance of Roger Boutry's *Métachrome*.

STANDARDS

- Listening to, analyzing, and describing music.
- Evaluating music and music performances.

PROCEDURE

After a public performance of Boutry's *Métachrome*, students should listen to the recording and critique their performance, using a rubric. This should be done before the class discussion. After the students rate their performance, there should be an open discussion so classmates can see how their perspective relates to their peers and they can learn from each others' opinions.

MATERIALS

- Rubric
- Concert Recording

ASSESSMENT

Majority of the class should be able to identify and discuss problem areas, as well as positive aspects of their performance.

Performance Evaluation

Student Name: _____

Date: _____

Grading Scale: 1-Unsatisfactory, 2-Needs Improvement, 3-Fair, 4-Good, 5-Excellent

						Comments
Notes/Pitch	1	2	3	4	5	
Rhythm	1	2	3	4	5	
Phrasing	1	2	3	4	5	
Tempo	1	2	3	4	5	
Tone	1	2	3	4	5	
Musicality	2	4	6	8	10	

Overall Comments:

Total: _____/35

PART IV
STUDENT HANDOUTS

Chapter 11
STUDENT HANDOUTS

Musical Terms from Boutry's *Métachrome*
Handout

Student Name: _____

Date: _____

- 1) Andante –
- 2) Dolce –
- 3) Tutti –
- 4) Sourdine –
- 5) Sans Sourdine –
- 6) Cantabile –
- 7) Poco. Rit. –
- 8) Allegro –
- 9) Secco –
- 10) Giocoso –
- 11) Caisse-claire –
- 12) Etouffez –
- 13) Détaché –

14) Marcato –

15) Tambour de basque -

16) A tempo –

17) Larghetto –

18) Poco piu mosso –

19) Legato –

20) Sempre –

21) Maestoso –

22) Allegro ritmico –

23) Ouvert –

24) Allargando –

25) Léger –

26) Piu –

27) Ma non troppo –

28) Adagio –

- 29) Allegretto –
- 30) Molto Allargando –
- 31) Sourd. Bol -
- 32) Arco -
- 33) Espressivo -
- 34) Soli -
- 35) Pizzicato -
- 36) Blocs Chinois -
- 37) Otez soud. –
- 38) Pont –
- 39) Garde la sourdine –
- 40) Col legno –
- 41) Jeu ordinaire –
- 42) Baguettes bois –
- 43) Baguettes douces –
- 44) Prés de la table –

- 45) Sul pont –
- 46) Sans timbre –
- 47) Laisser vibrer –
- 48) Fluide –
- 49) Avec timbre –
- 50) Balais –
- 51) Glissando –
- 52) Sostenuuto –
- 53) Rejouer à la reprise –
- 54) Bouchés –
- 55) Avec le pouce –
- 56) Baguettes éponge –
- 57) Soutier éventuel des cuivres –
- 58) R.S. -

Musical Terms from Boutry's *Métachrome*
TEST

Student Name: _____

Date: _____

- 1) Dolce –
- 2) Sourdine –
- 3) Sans Sourdine –
- 4) Secco –
- 5) Giocoso –
- 6) Caisse-claire –
- 7) Marcato –
- 8) Poco piu mosso –
- 9) Sempre –
- 10) Pizzicato –
- 11) Sostenuto –
- 12) Ouvert –
- 13) Léger –
- 14) Piu –

15) Ma non troppo –

16) Tutti –

17) Maestoso –

18) Allegro ritmico –

19) A tempo –

20) Rejouer à la reprise –

Rondo Form
Métachrome – Roger Boutry
III. maestoso, allegro ritmico

Student Name: _____

Date: _____

Assignment:

Part I. Identify where the A, B, and C sections are located in your music.

Part II. Draw a chart representing the Rondo form, based on your music.

Modern French Composers
PowerPoint Presentation
Student Assignment Sheet

You and your group will put together a PowerPoint presentation to present to the class. You will be assigned one of the following modern French composers:

Gabriel Fauré
Claude Debussy
Maurice Ravel
Erik Satie
Darius Milhaud
Olivier Messiaen
Pierre Boulez

You will be responsible for obtaining the following information:

- Birth/death dates and photograph
- Background
 - Parents
 - School
 - Jobs
 - Interests
 - Anything else you find interesting
- Compositional Techniques/Innovations
- At least 3 major works

PowerPoint requirements:

- Title slide
- At least 5 additional slides
- At least 1 photograph
- Slide with references used (APA format)
- You may be as creative as you would like.

Every person in your group MUST SPEAK when you present to the class.

Student Composition

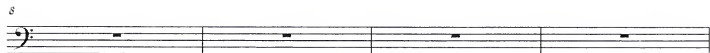
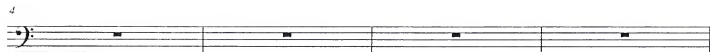
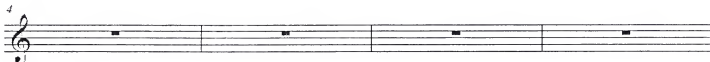
Student Name: _____

Date: _____

Assignment:

Compose an original melody for your instrument using the following guidelines:

- You must use all 12 pitches of the chromatic scale.
- Use a duple or triple meter with at least 4 different rhythms.
- Phrasing must include an antecedent and consequence.
- Once it is composed you will perform your melody for the class.



Performance Evaluation

Student Name: _____

Date: _____

Performance: _____

Grading Scale: 1-Unsatisfactory, 2-Needs Improvement, 3-Fair, 4-Good, 5-Excellent

						Comments
Notes/Pitch	1	2	3	4	5	
Rhythm	1	2	3	4	5	
Phrasing	1	2	3	4	5	
Tempo	1	2	3	4	5	
Musicality	1	2	3	4	5	

Total: _____/25

Overall Comments:

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APPENDIX A

CHARTS FOR ROGER BOUTRY'S *MÉTACHROME*

I. andante, allegro

Exposition

Introduction	Primary Theme	Bridge	Second Theme	Transition	Closing Theme
MM. 1-6	Original Primary Theme – MM. 7-24	MM. 69-74	MM. 75-92	MM. 93-96	MM. 97-108
	Transition – MM. 25-30	Serves as intro. to Second Theme			
	Variant of Primary Theme – MM. 30-50	First establishment of key – B minor			
	Codetta – MM. 51-68				

Development	Recapitulation	Coda
MM. 109-133	MM. 134-155	MM. 156-180
- Closing Theme	Intro. to Second Theme – MM. 134-137	Like development section.
- Second Theme	Second Theme – MM. 138-145	
- Mixes the two together	Closing Theme – MM. 146-155	

II. larghetto

Introduction	Verse 1	Interlude	Verse 2	Coda
MM. 1-10 Motive similar to intro. of first movement.	MM. 11-17 Passed around soloists Melody based on primary theme from first movement	MM. 18-20 Accompaniment derived from closing theme of first movement	MM. 21-24 Just a fragment of the verse (condensed)	MM. 25-35 Like intro. of this movement

III. maestoso, allegro ritmico

Intro.	A	B	A	C	A	Coda
1-14	15-34	35-55	56-72	73-104	105-123	124-140
E Major	A minor E minor A minor	A minor	A minor E minor A minor		A minor E minor A minor	F Major
ST (augmented)	ST	CT	ST	ST PT	ST	PT CT

APPENDIX B

MUTE CHANGES FOR ROGER BOUTRY'S *MÉTACHROME*

I. andante, allegro

	2-25	37-42	55-57	75-83	84-96
Horns 1/2					
Horns 3/4					
Trumpet 1	Straight (open m.20)	Straight (open m.43)	Straight (open m.58)	Straight	
Trumpet 2	Straight (open m.26)	Straight (open m.43)		Straight	
Trumpet 3	Cup mm. 3-5 (open m.6)	Straight (open m.43)		Straight	
Trombone 1		Straight (open m.43)		Straight	
Trombone 2		Straight (open m.43)		Straight (open m.83)	
Trombone 3		Straight (open m.43)		Straight (open m.83)	
Euphonium				Straight (open m.79)	

	97-108	109-115	138-148	160-169	175-180
Horns 1/2					
Horns 3/4					
Trumpet 1	Straight	Open m.111; Straight m.114 (open m.115)	Straight (open m.149)	Straight (open m.169)	Straight (open m.178)
Trumpet 2	Open mm.97-103; Cup mm.107-108	Open m.111		Straight (open m.163)	
Trumpet 3	Open			Straight (open m.163)	
Trombone 1			Straight (open m.142)	Straight (open m.168)	
Trombone 2				Straight (open m.168)	
Trombone 3				Straight (open m.168)	

II. larghetto

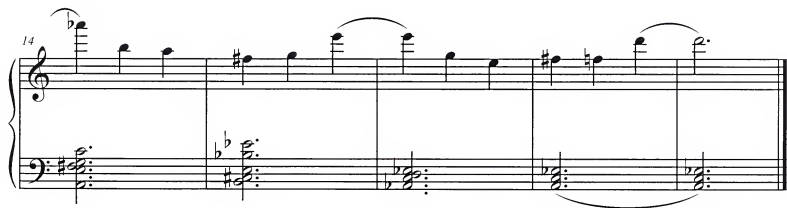
	1-17	18-25	30-35
Horns 1/2	Straight (Open m.11)		
Horns 3/4	Straight (Open m.11)	Horn 3 – Straight (Open m.23)	
Trumpet 1	Straight (Open m.11)	Straight	Straight (Open m.35)
Trumpet 2	Straight (Open m.11)	Straight	Straight (Open m.35)
Trumpet 3	Open (Straight m.17)	Straight	Straight (Open m.35)
Trombone 1	Straight (Open m.11)		Straight (Open m.35)
Trombone 2	Straight (Open m.11)		Straight (Open m.35)
Trombone 3	Straight (Open m.11)		Straight (Open m.35)

III. maestoso, allegro ritmico

	20-32	33-47	48-56	60-81	89-103	124-126
Horns 1/2		Stopped mm.33-39 (Open m.42)				Straight (Open m.126)
Horns 3/4		Stopped mm.33-39 (Open m.42)				Straight (Open m.126)
Trumpet 1	Straight	Straight mm.35-38 (Open mm.42-43)	Straight (Open m.53)	Straight (Open m.77)		
Trumpet 2	Open	Straight mm.40-42	Straight (Open m.52)	Open		
Trumpet 3		Straight mm.40-42	Open		Straight (Open m.103)	
Trombone 1	Straight (Open m.32)			Straight (Open m.73)	Straight (Open m.94)	
Trombone 2	Open			Open		
Trombone 3	Open					

Appendix C

Primary Theme



Melody from Second Movement



